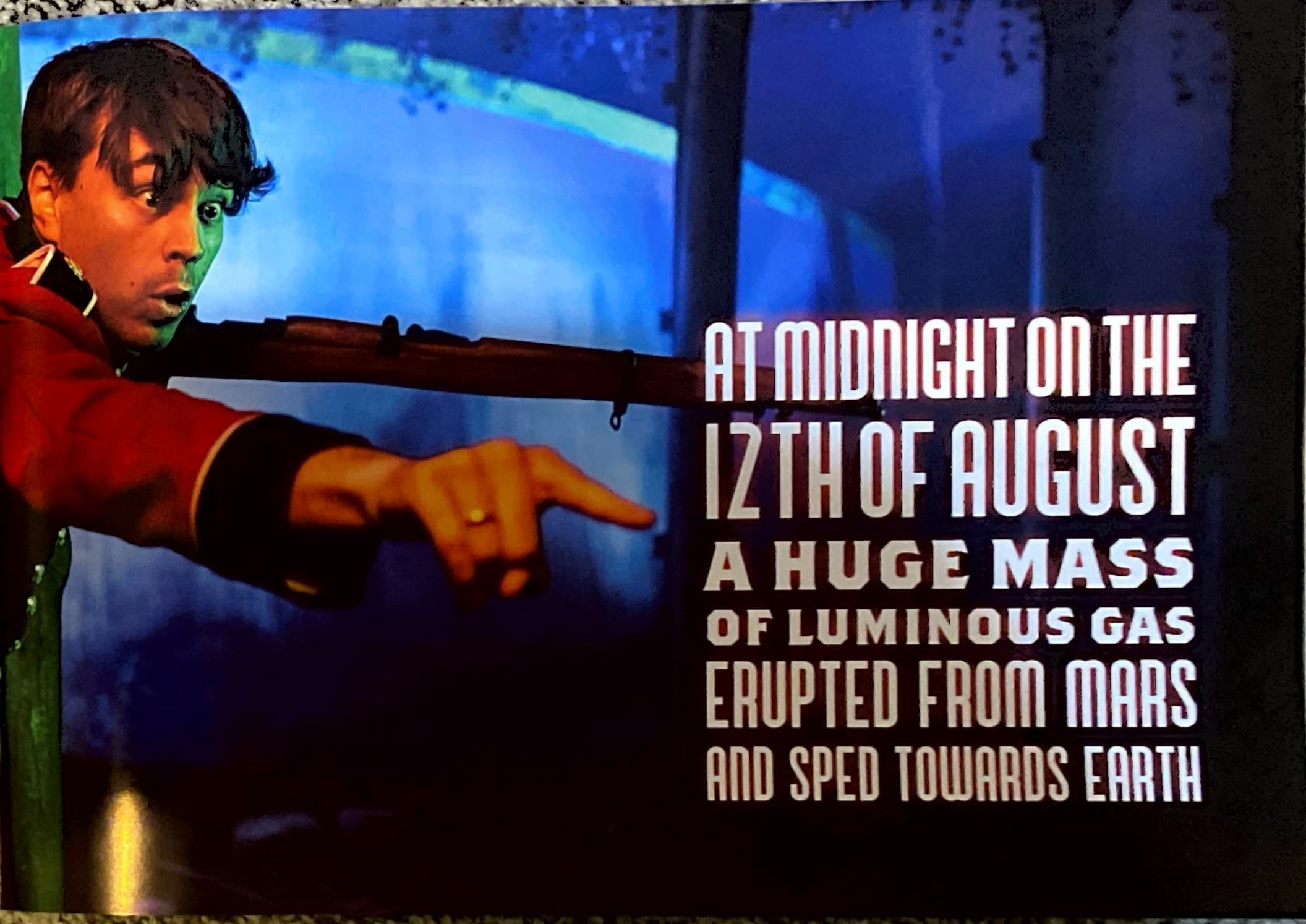

AT MIDNIGHT ON THE
12TH OF AUGUST
A HUGE MASS
OF LUMINOUS GAS
ERUPTED FROM MARS
AND SPED TOWARDS EARTH

A MILLION TO ONE

Jeff Wayne's always had a keen eye for technology and its potential. He was one of the early adopters of the Moog IIIc synthesiser, first sold in 1967. So early, in fact, that the inventor Robert Moog travelled to Jeff's small studio in London from America to assemble it himself.

'Here's this great man who's changing the face of music, and he was setting up the three sections of the synthesiser,' says Jeff. 'There was the keyboard, a middle section where all the plugs and bells and whistles went, and then a top section that had a sequencer. But he then had to change from an American plug to a British plug, and he couldn't figure it out! In Great Britain, they use a three-pronged plug, and one of them has a green wire, which is the earth – that's all it was. So, he eventually got it going, but I had to help with that green wire.'

It's a funny story, given that Robert Moog's early synthesisers were an engineered mass of sockets and cables but he could still get stumped by a simple wall plug. But Jeff always knew how to put new technology to the best use – to this day, posters on online chat groups puzzle over which combination of synthesisers he used on his original *The War of The Worlds* double album.

Build This World Anew

Long before ABBA thought to immortalise their younger selves as digital avatars for live concerts, Jeff, along with his co-producer, long-standing business associate (and son-in-law) Damian Collier, and their team, had resurrected

‘NEARLY FIVE DECADES IN, JEFF WAYNE’S MUSICAL VERSION OF *THE WAR OF THE WORLDS* CONTINUES TO INSPIRE GENERATIONS’

Richard Burton as a giant talking 3D head on *The War of The Worlds* arena tours that began in 2006. Again, in 2012 they pushed the boundaries of technology by projecting Liam Neeson in 3D holography that could interact with the live actors.

Then in 2018, Jeff and Damian visited a new high-tech immersive experience in Clerkenwell called *SOMNAI*. It's not surprising that Jeff immediately saw the potential for a further retelling of his *The War of The Worlds*. ‘It was the first time we'd seen anything combining mixed media like that,’ says Jeff. *SOMNAI* was the first foray into combining virtual reality with immersive theatre produced by DotDotDot, which later became Layered Reality. ‘Damian and I met up with Andrew McGuinness, the head of the company, and we all seemed aligned as to what we could do with my musical version of *The War of The Worlds*,’ says Jeff. Andrew and his team visited Jeff at his recording studio in Hertfordshire for a series of discussions about how to make it a reality.

‘We thought it was going to be a three-month run, and here we are coming to the end of five years,’ says Jeff. ‘It's won every major award and we've just recently agreed to extend it for another two years.’

STAYING TRUE

Jeff's approach to working with Layered Reality was the same approach he's taken with all his productions of *The War of The Worlds*.

‘What I care about is staying true to the HG Wells story and, of course, to my own musical score,’ he explains. ‘That's the thing I've probably protected most because what I fell in love with was a dark Victorian tale, and that's what I've kept true to. I've had opportunities to take it to other places, like the States, provided I updated it to modern times, but that's not what I fell in love with – that's for others to do.’

It's also one of the reasons *Jeff Wayne's Musical Version of The War of The Worlds* has not only been able to maintain a loyal fanbase for more than 45 years, but also bring in new fans. It bravely explores new avenues but preserves the heart of what made it a hit in the first place.

‘When we're touring, we allocate time to meet anybody who wants to come and say "hello"’, says Jeff. ‘But, particularly on the last tour, we were meeting fans from three generations, and also new fans who may have just come across the arena tours or the immersive experience, the album or maybe just a single or two from it.’

It still holds the same thrill today that it did in 1978 when people would dim the lights at home, put on the double album and get the chills listening to The Journalist's epic journey through a Martian invasion. But at the same time, it will always be fresh.

‘As it's grown into a range of different multimedia productions that are live and exciting, the experience is different for those who come back time and time again,’ says Jeff. ‘We never "take it out of the box" and do it the same twice in a row.’

This is also the case for the Immersive Experience, as 2024 sees new enhancements added to the production, including new music sequences, upgrades to the sound, innovative special effects, a sound and light show for The Spirit of Man bar and restaurant, plus changes to some of the sets and increased capacity for visitors.

‘Anyone who's seen it once will know that this is a definite upgrade,’ says Jeff. ‘And in the future, perhaps there'll be even more upgrades because the technology is so exciting and changes so rapidly.’

But no matter how technical or mind-blowing things get at Leadenhall Street, rest assured that Jeff Wayne will always be around to help them plug the show in – should they need it.

Interview: Steven DeVries

‘WHAT I CARE ABOUT IS STAYING TRUE TO THE HG WELLS STORY AND, OF COURSE, TO MY OWN MUSICAL SCORE’

‘[*SOMNAI*] WAS THE FIRST TIME I'D SEEN ANYTHING COMBINING MIXED MEDIA LIKE THAT’

PURE SCIENCE FICTION

HOW AN OFF COMMENT ON A PLEASANT AUTUMN WALK SPAWNED A LITERARY MASTERPIECE

In autumn 1895, English novelist HG Wells was enjoying an afternoon stroll with his brother Frank in Woking, Surrey. 'Suppose some beings from another planet were to suddenly drop out of the sky,' mused Frank, 'and let loose amongst some gentle savages.'

Brother Frank's remark, HG later recalled, was the point of departure for *The War of The Worlds* as HG set to thinking seriously about the prospect of an invasion of Earth, regarding it not as a preposterous daydream, but as an entirely feasible notion worthy of proper consideration. Days later, during another walk on Horsell Common, HG began visualising the action properly. As always, he was meticulous in his detail and selected carefully where the Martians would land, the initial battles would occur and which places he would have the invaders destroy. Indeed, the first Martian Cylinder lands close to Wells's home, near sandpits between Horsell, Ottershaw and Woking – 'the Thing that was to bring so much struggle and calamity and death to the Earth.'

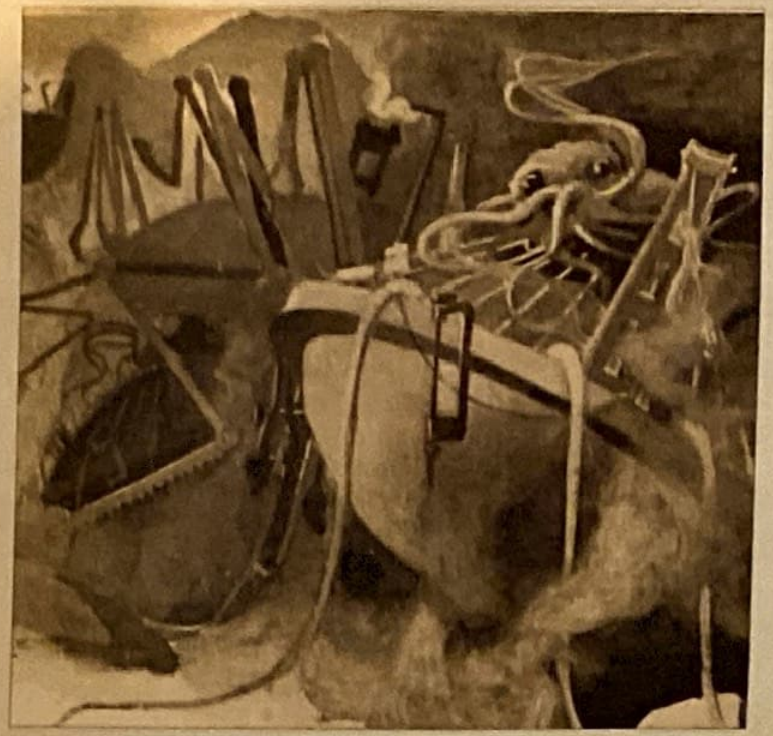
Wells was better qualified than most novelists of the day to meet the challenges of such a complicated and multifaceted concept, having both a sound scientific background and a keen understanding of astronomical matters. He was always careful, especially in his fictional work, to draw upon known science rather than speculative data.

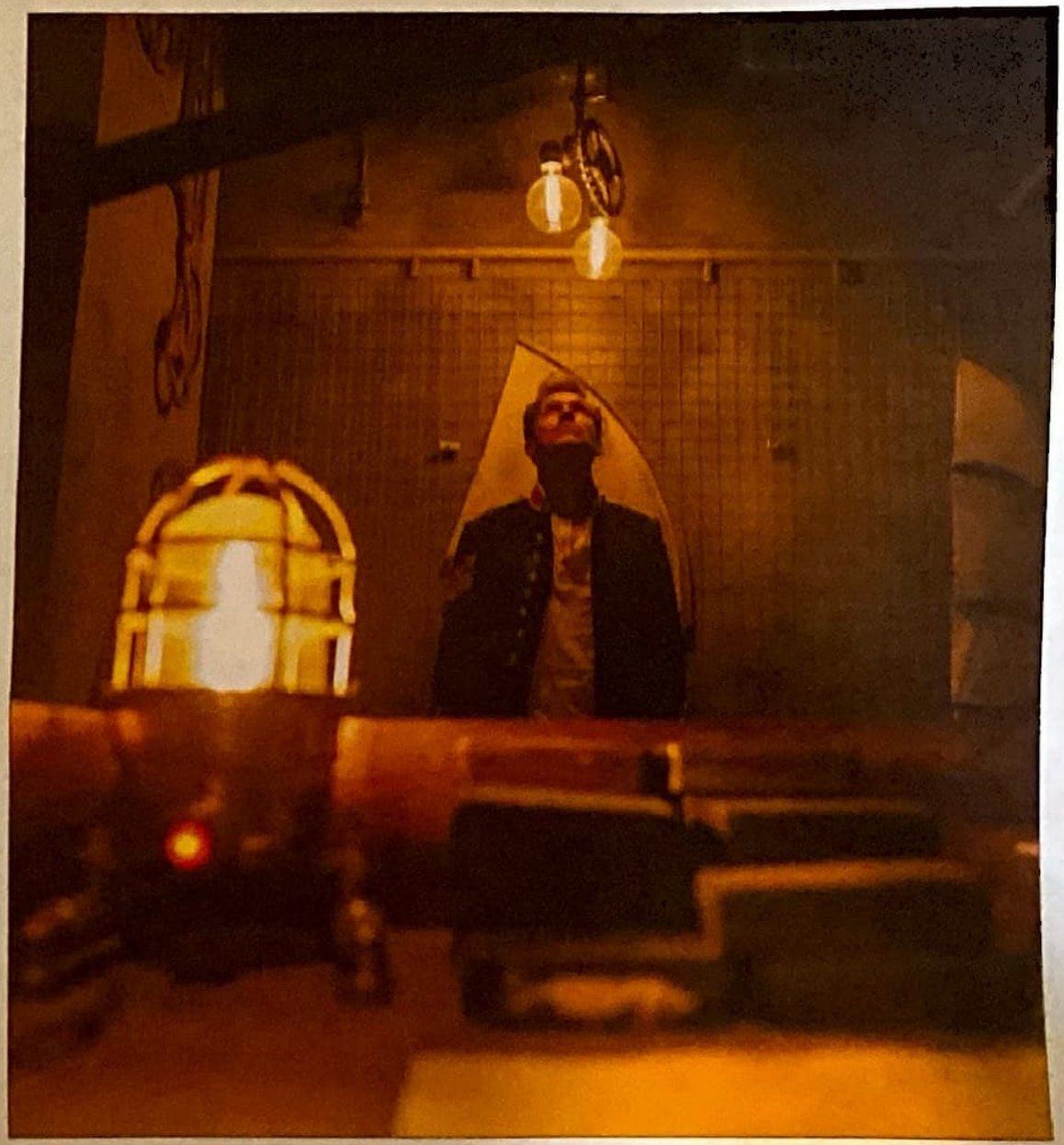
At the time, HG was living with his second wife, Amy Catherine Robbins, on Maybury Road, at the bottom of Maybury Hill. There he planned the Martian invasion in scrupulous detail: conceiving the Red Weed, the Handling and Flying Machines, the iconic tripod Fighting Machines, the Heat Ray weapon and canisters of poisonous black smoke, and the many and varied grotesque ways in which to slaughter his countrymen.

Wells took particular pleasure in composing the more gruesome parts, for in a letter sent to his friend Elizabeth Healey, the relish with which he planned such things is clear to see: 'I'm doing the dearest little serial for *Pearson's* new magazine, in which I completely wreck and destroy Woking – killing my neighbours in painful and eccentric ways – then proceed via Kingston and Richmond to London, which I sack, selecting South Kensington for feats of peculiar atrocity.'

Wells mostly took his inspiration for the human atrocity elements of the story from the treatment

> 'I'M DOING THE DEAREST LITTLE SERIAL FOR *PEARSON'S* NEW MAGAZINE, IN WHICH I COMPLETELY WRECK AND DESTROY WOKING – KILLING MY NEIGHBOURS IN PAINFUL AND ECCENTRIC WAYS...'





of the Tasmanians at the hands of the invading Europeans, in the seventeenth century. Numerous comparisons are made throughout the text between the treatment of Mankind under the Martians, and that of Mankind upon its own perceived inferior species.

Wells wrote *The War of The Worlds* at the industrial revolution with Queen Victoria on the throne and the British Empire at the height of power. The technology of the time was the steam engine and horse-drawn carts. Anything beyond that was... pure science fiction.

The War of The Worlds first appeared in serialised form in *Pearson's Magazine*, monthly between April and December 1897. In January 1898, it was published for the first time as a book by William Heinemann. Since then, it has never been out of print and has been translated into countless languages. In 2024, interest in Wells's best known saga, shows no signs of faltering.

SCIENCE FICTION? MORE LIKE SCIENCE FACT!

HG WELLS WAS NOT ONLY A LITERARY GENIUS BUT ALSO A TRAINED SCIENTIST, AND MANY OF THE TECHNOLOGIES HE PREDICTED HAVE SINCE BECOME REALITY. HERE ARE JUST A HANDFUL...

SPACE TRAVEL

More than half a century before the Apollo 11 Moon landing, Wells's *The First Men in the Moon* (1901) features two characters who embark on a lunar adventure. They travel via the Cavorite Sphere anti-gravity spaceship but, unlike Neil Armstrong and Co, Wells's fictional moonwalkers are greeted by a colony of insect-like creatures they brand 'Selenites'.

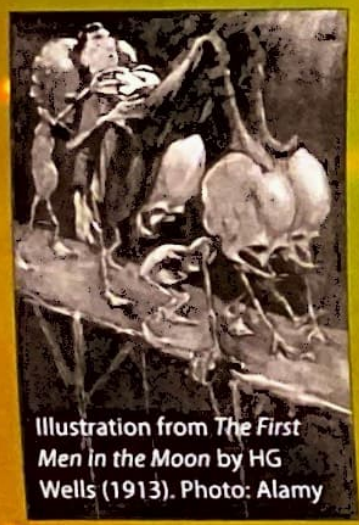


Illustration from *The First Men in the Moon* by HG Wells (1913). Photo: Alamy

THE WORLD WIDE WEB

In 1937's *World Brain*, Wells presents his vision for a 'Permanent World Encyclopaedia', writing: 'A great number of workers would be engaged perpetually in perfecting this index of human knowledge and keeping it up to date.' He also added, '[It] will be made accessible to every individual... It need not be concentrated in any one single place... It can be reproduced exactly and fully in Peru, China, Iceland, Central Africa.'

WORLD WARS

More than a decade before tanks were used on real-life battlefields, *The Land of the Ironclads* (1902) describes similar fighting machines. In *The War in the Air* (1907), Wells's depiction of a global conflict utilising powered aircraft has parallels with the First World War that would begin seven years later. In the 1930s, the writer also predicted that another global conflict would break out within the decade, beginning in Eastern Europe. His descriptions of carpet bombing raids and gas attacks became a harsh reality during the Second World War.

GENETIC ENGINEERING

Wells introduces the concept of human/animal hybrids in *The Island of Dr Moreau* (1896) with creatures such as Leopard-Man and Fox-Bear Woman, and he often discussed the moral implications of 'playing God' with nature. Not only have we now seen real-life chimera experiments (where human stem cells are added to animal embryos) but also the first successful transplant of a genetically modified pig heart into a human patient.

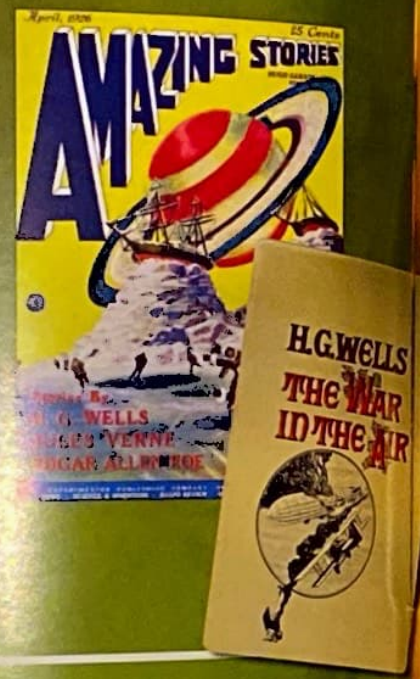
NUCLEAR WEAPONS

Acutely aware of the potential devastating consequences of splitting the atom, in *The World Set Free* (1913) Wells describes bombs that could explode continuously using the power of radioactivity. He writes: 'Before the last war began, it was a matter of common knowledge that a man could carry about in a handbag an amount of latent energy sufficient to wreck half a city.' *The War of The Worlds* also predicts biological weapons.

LASERS

In *The War of The Worlds* (1898), the Martians use a Heat Ray – a weapon capable of incinerating humans with a flash of light. Although Einstein identified the theoretical basis of laser technology 19 years later, it would take another four decades for Theodore Maiman to create the first operational laser at California's Hughes Research Lab. The laser weapon 'arms race' is now raging, with lasers already being used to shoot down small drones.

Words: Bev Hislop



MORE THAN HALF A CENTURY BEFORE THE APOLLO 11 MOON LANDING, WELLS'S *THE FIRST MEN IN THE MOON* (1901) FEATURES TWO CHARACTERS WHO EMBARK ON A LUNAR ADVENTURE'

Woking & Mail
AZA
BLOUSES
Banish Dull Moments
STEMS
HEAVENLY WONDERS IN WOKING
"BRIGHT GREEN FLASHES" SEEN ON MARS
VOLCANIC ACTIVITY, STORM
EVEN LIFE?
EVERY TREE AND BUSH
BECAME A MASS OF FLAMES
AT THE TOUCH OF THIS
SAVAGE UNEARTHLY
HEAT RAY

HEAVENLY WONDERS
IN WOKING

JEFF WAYNE'S THE WAR OF THE WORLDS

No one would have believed that in 1975, when Jeff first read the opening paragraph of HG Wells's *The War of The Worlds*, he would go on to compose a Musical Version encompassing the dark Victorian tale. And that 49 years later, he would still be conducting his work on stage in arenas and have an award-winning Immersive Experience in London. What an extraordinary life it's had... We take a trip down memory lane to celebrate some of those milestones, plus look at what the future holds for Jeff's award-winning score and those pesky Martians

1975

JEFF FIRST READS *THE WAR OF THE WORLDS*

Jeff is gifted the HG Wells novel by his father, Jerry Wayne, the night before going on tour with David Essex, who Jeff produced and musically directed on the first two years of his tours. On reading the story, Jeff immediately hears 'sound'; the first spark of inspiration that leads him to compose his musical version of *The War of The Worlds*. Upon returning from David's tour, Jeff and Jerry meet with Frank Wells, HG's son, with Frank agreeing to sell the father and son team the Rights to *The War of The Worlds*, which he had inherited from his father after HG's passing in 1946.

1976-1977

RECORDING THE DOUBLE AL[BUM]

As Jeff sets to work composing t[he] score, HG's story is adapted by Doreen [Wa]ne, Jerry's wife and Jeff's step-mum [and] also a successful author and journalis[t] to Hull. After a year of preparation, [re]cording begins on 8 May 1976 with band s[e]ssions comprising some of the most prominent UK musicians. The uniqueness of Jeff's vision attracts a most eclectic cast – Welsh actor Richard Burton as The Jo[u]rnalist, along with David Essex as Th[e] Artilleryman, Justin Hayward as The Sung[e]r Knights of The Journalist, Phil Lynott [as] The Parson Nathaniel, Julie Covington p[e]rforming Beth the Parson's Wife and Chris [T]homPson as The Voice of Humanity.

1978

THE MARTIANS ARE LET LOOSE

The double album is released in the UK on 9 June 1978, and launched at London's famous Planetarium, with an original sound and light production to accompany the recording. Attended by prominent members of the media, journalists and many artists, it is followed by immediate worldwide success and critical acclaim. To date, it has sold 16 million copies across the globe... and counting!

Jeff celebrates 30 years of War of the Wayne's Worlds
02 Arena show marks third decade of legendary rock album
THE EVE OF THE WAR
JEFF WAYNE'S MUSICAL VERSION OF THE WAR OF THE WORLDS
ULLAdubULLA

1979

No One Would Have Believed...

Jeff's music book spends 330 consecutive weeks in the UK Album Chart and charts in 22 countries, holding the No.1 spot in 11 of them. It also enjoys two international hit singles – 'The Eve of The War' and 'Forever Autumn'. The double album is named the USA's 'Best Recording in Science Fiction', judged by Alfred Hitchcock, George Lucas and Steven Spielberg, and also wins two UK Ivor Novello Awards.

1984

Sinclair Spectrum

The ZX Spectrum video game of *Jeff Wayne's The War of The Worlds* reaches No.1 in the UK Gaming Charts.

1985

CD Release

Jeff Wayne's Musical Version of The War of The Worlds is released on CD format and enters the UK Charts at No.1, now enjoying a full range of sound.

1989

Ben Leibrand Remix

Ben Leibrand, a popular Dutch DJ, remixes 'The Eve of The War', which shoots to No.1 in the UK, Pop and Club 12" charts.

1998 - 1999

PC and PlayStation

A double CD-ROM real-time strategy PC game is released by Rage Software and third-person shooter game is released internationally on Sony's PlayStation 1.

2000

ULLAdubULLA

ULLAdubULLA, the club remix album, is born from the soundtrack of the double disc PC game. It enjoys two No.1 club hits and the double album, through word-of-mouth, slowly creeps up the charts, reaching the top spot in the iTunes Chart in 2004, four years after its release.

2005

The Collector's Edition

The Collector's Edition deluxe set is released, featuring a lavish 80-page hardback book detailing the history of *Jeff Wayne's Musical Version of The War of The Worlds*, and containing six CDs and a 92-minute 'making of...' documentary on DVD. In the same year, the original double album is remastered in stereo and 5.1 surround sound.

2006

Alive on Stage is Born!

After three years of developing a concept to tour arenas, Jeff Wayne and Co-Producer Damian Collier align with major promoters Live Nation and SJM to tour an arena show. The production is a multi-media extravaganza, featuring Richard Burton brought back to life via 'talking head' technology, along with its 35-feet, three-tonne Martian Fighting Machine that 'lands' on the stage and fires its deadly Heat Ray over the audience. The tour breaks box office records, selling out all 19 shows across the UK and Europe.

2007

Second Tour and DVD

Alive on Stage! returns in 2007 across the UK, Holland, Australia and New Zealand. New technological advances allow Burton to be seen and heard via a 3D holographic performance projected above the stage – a first in live entertainment! Meanwhile, the live Universal Pictures DVD filmed at Wembley Arena in 2006 reaches No.1 in *Music Week*'s Music DVD Charts and remains there for seven consecutive weeks, with Jeff winning the Prog Rock 'Best Showman of The Year' Award.

2009

30th Anniversary Tour

To celebrate 30 years since the album's release, *Jeff Wayne's The War of The Worlds* goes back on tour and is bigger than ever! The show features 53 performers and musicians, plus nine trucks full of new equipment and staggering special effects, including updated pyrotechnics for the Fighting Machine's Heat Ray.

2010

Tour Number Four

A brand-new trick is introduced to the production that sees the NASA Controller completely incinerated in front of the audience, created by the renowned FX Twins.

2012

The New Generation

The New Generation reimagines Jeff's 1978 classic double album with a new modern sound, guest artists and an extended storyline. The cast features Liam Neeson, who takes the baton from Richard Burton as The Journalist, Kaiser Chiefs' Ricky Wilson, Joss Stone, Take That's Gary Barlow, Alex Clare and Maverick Sabre. *The New Generation* tour soon follows, featuring Liam Neeson in 3D holography, which allows him to interact with the live cast on stage. Filmed at London's O2 Arena, it is released on DVD and Blu-Ray the following year, enjoying great chart success and broadcast on Sky Arts for the first of a number of seasons.

2014

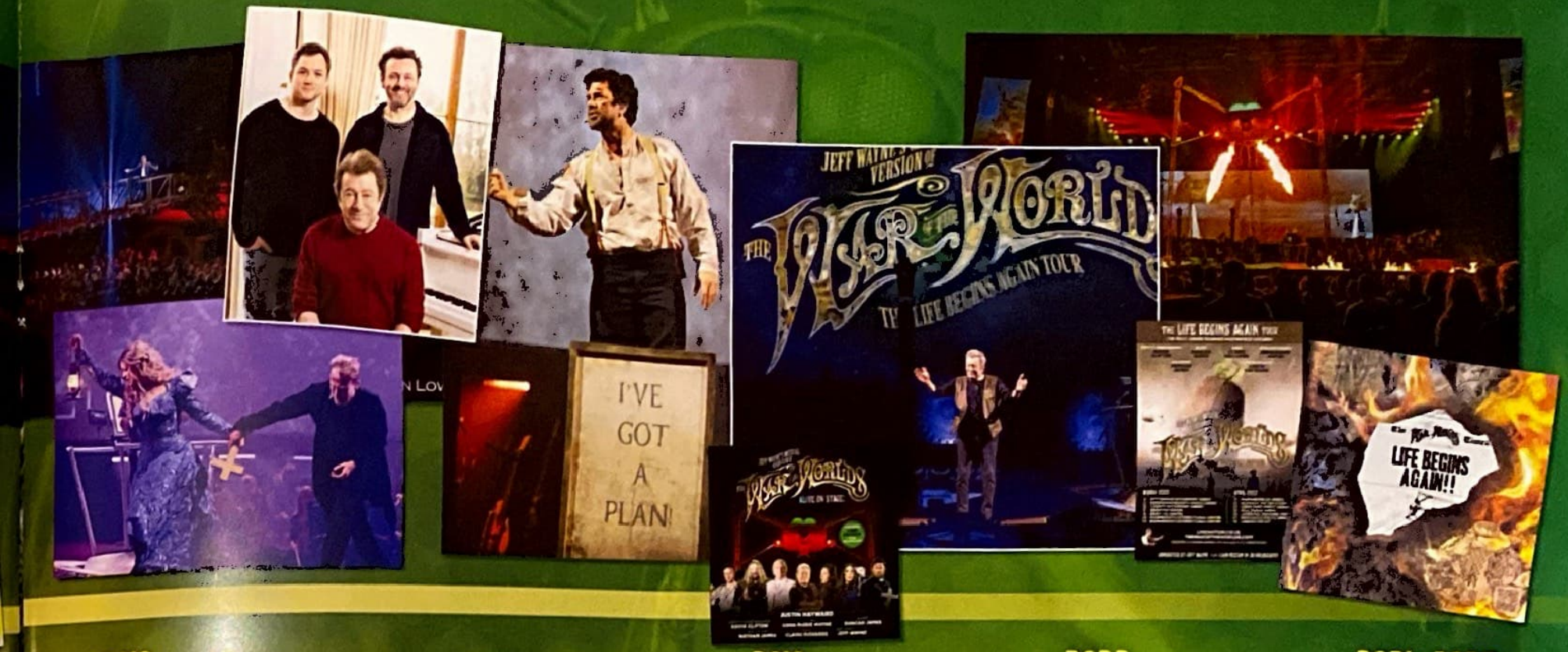
HG Makes a Comeback

Performed by Callum O'Neill, HG Wells makes his debut on *The War of The Worlds* stage, featuring in three different eras of his life. So complex is his aging process, it requires two make-up artists and dressers to travel with Callum for the entire tour. Another debut is launched – the song 'Life Begins Again'. It's originally a secondary theme on the original double album but is extended into a full-length number appearing twice in the show, including live with the entire cast.

2016

Invasion of the West End

After a year of development, *The War of The Worlds* makes its West End debut at one of London's biggest theatres – the Dominion. New ingredients include an all-purpose stage, a new song titled 'With Joy, Hope and Wonder' and a newly-designed Martian Fighting Machine. Plus, for the first time since 1978, David Essex returns, not as his original character of The Artilleryman, but as The Voice of Humanity. Originally booked for a seven-week season, the run is extended to 11 weeks, totalling 88 performances.



Tour images: Roy Smiljanic and Simon Lowery

2018

Jeff Wayne and Damian Collier attend *SOMNAI* and first meet head of DotDotDot, Andrew McGuinness and agree to create an immersive production of his *Musical Version of The War of The Worlds*.

MUSICAL DRAMA

Jeff Wayne's Musical Version of The War of The Worlds: The Musical Drama is released via Audible, an Amazon company. The five-hour audiobook production is a retelling of Jeff's musical work and HG Wells' original story. Featuring Michael Sheen, Rhys Ifans, Eve Myles, Gavin Rossdale, Jason Isaacs, Tom Meeten, Natalie Dormer, Rupert Graves, Liam Neeson, Eddie Marsan, Jason Flemyng, Ruth Wilson, Eve Best, Jason Donovan, Alexandra Burke, Jim Carter, Joanna Lumley, Gary Barlow, Robert Lindsay, Adrian Edmondson and Anna-Marie Wayne, it becomes one of Audible's fastest-selling original productions.

40TH ANNIVERSARY TOUR

For the 40th anniversary celebrations, *The War of The Worlds* goes back on tour across the UK. Two new elements are added – the first is a colossus bridge that arches from the lip of the stage, and spans to the sound desk, that The Artilleryman performs on during 'Brave New World'. Plus, two additional large projection screens are placed on each side of the main screen, creating exciting panoramic views of the CGI for the audience.

2019

MARTIANS GET IMMERSIVE

The Immersive Experience at The Old Metal Exchange in London opens its doors in 2019, transporting visitors back to 1898 to face the Martian invasion themselves. The story is brought alive by VR and other state-of-the-art technologies, live actors and stunning sets, all set to Jeff's multi-award-winning score. Plus, the site features two bars and a restaurant! It wins multiple awards, including a THEA Award (the Oscars® of the Themed Entertainment Industry), Tripadvisor's Travellers' Choice and London Design Awards for The Digital AR/VR New Experiences category.

2022

THE LIFE BEGINS AGAIN TOUR!

Coming out of the trials and tribulations of the pandemic, *The War of The Worlds* returns to arenas throughout the UK. The production once again features HG Wells in sight and sound, a new *Spirit of Beth* illusion and updated CGI elements throughout the show. New members join the cast, including *Strictly*'s Kevin Clifton, Steps' Claire Richards and Blue's Duncan James, Anna-Marie Wayne and the original Sung Thoughts of The Journalist – The Moody Blues' Justin Hayward.

2024-2025

In February 2024, to celebrate the start of its sixth year at Leadenhall Street, a new production of the Immersive Experience will be launched, featuring new soundtracks, added state-of-the-art audio, increased space for visitors, plus a new sound and light show in The Spirit of Man steampunk bar and restaurant.

Then in 2025, the Martians will invade arenas across the UK and Ireland once again, with *Jeff Wayne's The War of The Worlds: The Spirit of Man Tour*.

SONG PROFILES

'HORSELL COMMON AND THE HEAT RAY'

'Horsell Common and The Heat Ray' is featured on the original 1978 double album and *The New Generation* album and highlights the first encounter between humans and the Martians. It builds the tension whilst progressing the story and, for the first time on the album, revealing how deadly the Martians and their weapons can be.

Jeff Wayne's inspiration goes back to HG Wells's original novel.

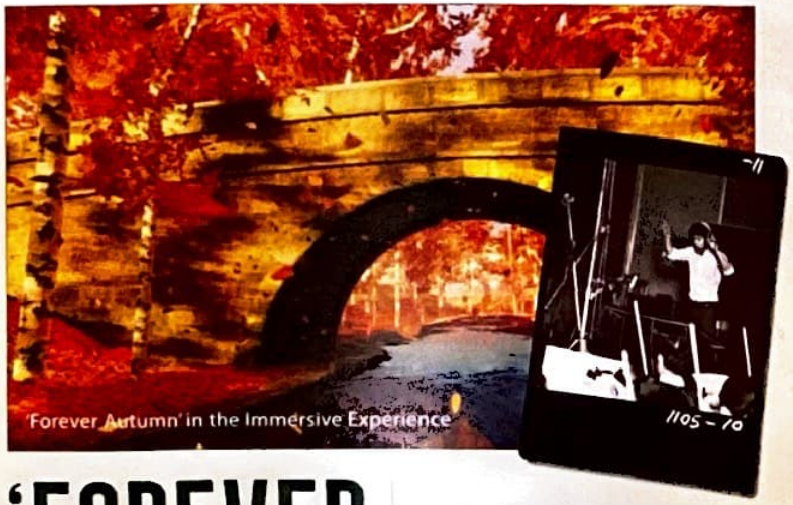
'HG Wells's knowledge of science helped him with his story to include the major differences of the pull of gravity between Mars and Earth,' he explains. 'Once on Earth, the Martians, unless in one of their machines, were far too heavy to move fast. So a heavy Martian, to me, could only be called – "Fatman"!

'Musically this represented the "lumbering" qualities of the Martians once they arrived and began walking on Earth.'

The main melody of 'Fatman' is played by two unique string instruments. The Persian tar is similar to a lute and is plucked, whereas the santur is a percussion-stringed instrument, struck with a hammer. The santur's origins can be traced back thousands of years.

> 'NOW AND AGAIN A LIGHT LIKE THE BEAM OF A WARSHIP'S SEARCHLIGHT WOULD SWEEP THE COMMON, AND THE HEAT RAY WAS READY TO FOLLOW'
>
> The Journalist

A LOOK AT SOME OF THE ICONIC JEFF WAYNE TRACKS BROUGHT INTO THE IMMERSIVE EXPERIENCE



'Forever Autumn' in the Immersive Experience

'FOREVER AUTUMN'

Jeff Wayne's classic ballad 'Forever Autumn' actually started life as a 30-second Lego TV advert for which he was commissioned to write the music.

'With the volume of letters and calls received because of the ad, I decided to extend the music and asked two highly talented artists that I was producing (Paul Vigrass and Gary Osborne) to see if they'd consider writing lyrics to what could become a completed song,' explains Jeff. The completed song was released on the Vigrass & Osborne debut album *Queues*. The single went on to reach No.3 in Japan and the Top 30 in the US.

'Several years later, when writing *The War of The Worlds*, I added

> 'BY THE TIME I REACHE… …IR LITTLE RED BRICK HOUSE, CARRIE AND HE… …THER WERE GONE'
>
> …rnalist

"Forever Autumn" into the score, as within the storyline of the double album, it fit so perfectly,' says Jeff. The song appears when the Journalist arrives at his fiancée's home amidst the invasion and realises he may never see her again. The song was also featured on *The New Generation* album.

'It's a song of heartbreak and loss that almost anyone of any age can relate to,' says Jeff. 'I've been deeply touched by the letters I've received, or the numerous fans, young and old, that I've met over the years who have told me how "Forever Autumn" has affected them so deeply.'

'Brave New World' in the Immersive Experience, and right, Richard Burton, Jeff Wayne and David Essex

'BRAVE NEW WORLD'

'Brave New W[orld] [is] the longest track on the o[riginal] [double] album and on *The Ne[w Gen]eration* album. It is told from t[he] [per]spective of The Artillerym[an], who, weary from battle, walks u[p] [thro]ugh his vision for a world for[ever] [ch]anged by the Martian invasi[on].

'His plan is to [cre]ate a "Brave New World" in [the] underground abyss and drai[n] [u]ntil humanity is ready to take [back] Earth from the Martians,' s[ays] Jeff. 'I always found it fascina[ting] that The Artilleryman c[an] come up with such an am[azing] vision for mankind's surv[ival] – it was so detailed and bel[iev]able, but alas, he couldn't exec[ute] it at all. He was a dreamer, a[fter] all!'

Wayne used several types of instrumentation to convey several themes in the song. Symphonic strings represent the size of The Artilleryman's underground 'world', while a brass band on *The New Generation* album represents soldiers marching underground, waiting to rise up and take back Earth, and 'tick tock' arrangements were added to mark the passing of time.

For the 'Brave New World' in the immersive experience, Jeff says he 'rearranged the sequence's structure, shortening it from 12 minutes to 4-5 minutes to work with the impressive projection mapping, so both visual and audio elements would work together creating a most imaginative multi-sensory experience'.

"SLOWLY FROM THE ASHES THE PHOENIX WILL ARISE IN A BRAVE, NEW WORLD'
The Artilleryman

'THE SPIRIT OF MAN'

Fans of the original double album of *Jeff Wayne's Musical Version of The War of The Worlds* will well remember Thin Lizzy frontman, Phil Lynott's, raspy and impassioned delivery of 'The Spirit of Man' as Parson Nathaniel. He's a man of faith who's become unhinged by the horrors going on around him, while his wife Beth tries to reason that there still must be something worth living for reminding him of the hope he used to give people.

Jeff calls the song 'a defining piece questioning goodness and evil, love and hate, God and the devil. There are many incidences in life where "good and evil", "love and hate" clash with each other, and "The Spirit of Man" is that moment in *The War of The Worlds* where husband and wife clash with opposite beliefs, but in spite of this, they remain loving each other very much but fail to reconcile these opposite beliefs before their eventual demise.'

The musicality behind 'The Spirit of Man' adds as much to the story and character development as the lyrics themselves.

'Like the opposites of the characters and their beliefs, certain instruments represent the characters,' explains Jeff. 'We hear aggressive guitars whenever Parson Nathaniel performs and a symphonic string orchestra whenever Beth is heard – expressing their emotions that match their beliefs.'

"THE VOICE OF THE DEVIL IS HEARD IN OUR LAND! LISTEN, DO YOU HEAR THEM DRAWING NEAR IN THEIR SEARCH FOR THE SINNERS?" Parson Nathaniel

Parson Nathaniel and Beth in the Immersive Experience

'THE RED WEED PART I'

In the Immersive Experience, 'The Red Weed Part 1' forms the storyline of the 20-minute interval, where visitors enter a secret themed bar only accessible to those fleeing the Martian forces.

For The Red Weed Bar, Jeff remixed his original Red Weed music in different ways, particularly in mood and rhythms. It was, of course, HG Wells's descriptions of a 'vegetation of death' that first inspired Jeff to compose a piece that was both beautiful and deadly, like the Red Weed itself. Brought to Earth in seed-form within the Martian cylinders, it is planted soon after the aliens' arrival, and it soon flourishes. 'What I did as a composer, which I'd never done before, is compose a piece of music that was in two separate keys and hopefully achieved what HG Wells did with his writing, which is to give the impression in musical form of something that had a beauty but also had a menace and a suffocating quality,' says Jeff. 'I composed the part to sound very free form, almost jazz-like. This was deliberate to achieve a haunting and dreamlike sound which represents what The Red Weed has done to Earth's environment.'

However, the result is a masterpiece that resonates with listeners, surprising even the composer himself. Interestingly, Wayne shared that he's received numerous letters over the years about the calmness the Red Weed music has inspired in many listeners, including pregnant mothers who found solace in The Red Weed music during their pregnancies, adding yet another layer of mystique to this extraordinary track.

WHAT IS THE MARTIAN 'ULLA'?

One of the most captivating sounds on the 1978 original double album is the Martian cry of 'ULLA', heard whenever the Martians are either terrorising Mankind or dying towards the end of the story. Jeff knew to achieve the sound he was hearing for the ULLAs, it would have to be more than the notes and chords he composed on his piano. So he first approached Ken 'Prof' Freeman, master keyboardist, and asked him if he could possibly create a synth that could be played via a keyboard, and sound like ULLA. Prof was up for the challenge, and eventually came up with a small box of electronics that you played a keyboard through. The *'Ooh'* was brilliant, but there was no clear *'LA'*.

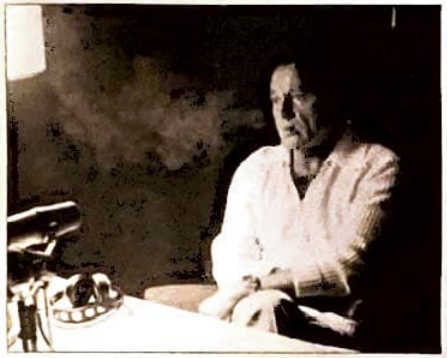
So Jeff turned to guitarist Jo Partridge, another member of TWOTW band, and one of the first musicians in the UK to own and play a talk box – essentially a tube that acted as an interface between it and his electric guitar. The tube was placed between his teeth while he mouthed the vowels and played the notes on his guitar and, when combined, became ULLA!!

And to sonically mark out when the Martians were terrorising Mankind early in the story, there were more harmonies compared to when they were dying, with fewer harmony notes, creating a more open and haunting sound. Engineer Geoff Young developed the ULLAs further by adding certain studio effects that gave the Martians their final alien qualities. The ULLAs have never changed, either on *The New Generation* double album, in all the live arena tours, the West End production *The War of The Worlds Immersive Experience*.

On the left: Jo Partridge recording the 'ULLA' via talk box, Advision Studios, circa 1976

WALL OF FAME

HERE ARE SOME OF THE ICONIC VOICES THAT ARE HEARD IN THE IMMERSIVE EXPERIENCE AND THE SPIRIT OF MAN BAR...

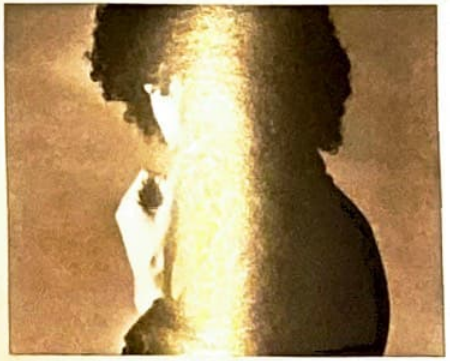


Richard Burton
as The Journalist
(original 1978 double album)

Justin Hayward
as The Sung Thoughts of the Journalist
Songs: 'The Eve of The War', 'Forever Autumn'

David Essex
as The Artilleryman
Song: 'Brave New World'

Ricky Wilson
as The Artilleryman
Song: 'Brave New World'

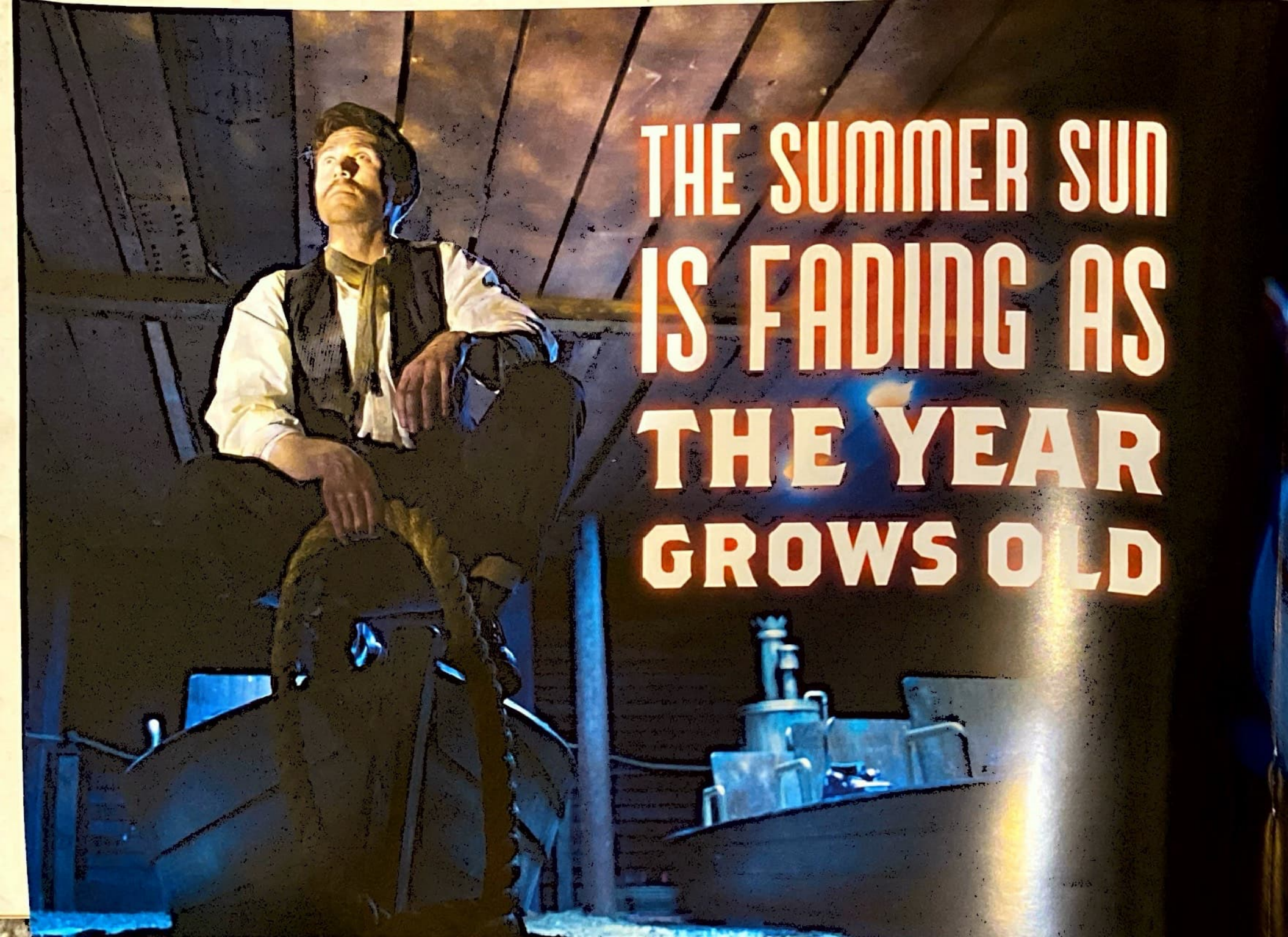


Phil Lynott
as Parson Nathaniel
Song: 'The Spirit of Man'

Julie Covington
as Beth
Song: 'The Spirit of Man'

Carrie Hope Fletcher
as Beth
Song: 'The Spirit of Man'

Nathan James
as the Voice of Humanity
Song: 'Thunder Child'


THE SUMMER SUN
IS FADING AS
THE YEAR
GROWS OLD

MEET OUR FAMILY

JACK PIRIE

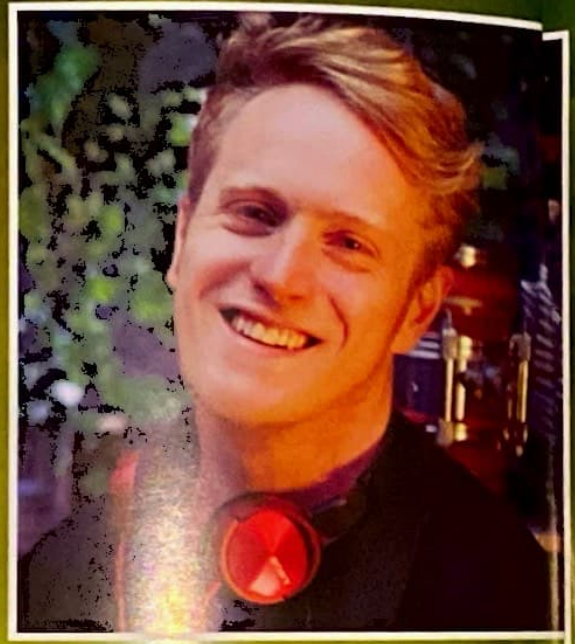
DIRECTOR/CO-WRITER

LAYERED REALITY USES THE CREAM OF THE CREATIVE CROP TO ENSURE THAT EVERY VISITOR ENJOYS AN EXPERIENCE THEY WILL NEVER FORGET. HERE THREE OF THE COMPANY'S KEY PLAYERS GIVE THEIR OWN PERSONAL PERSPECTIVES

'After discussions with Andrew McGuinness [founder of Layered Reality], I worked with Carl Guyenette to develop the tech behind the show. Carl is amazing at using tech in a creative and artistic way, so after we had developed the concept, we hired Tristan Bernays – who is a brilliant playwright – to adapt Doreen Wayne's original script from the musical version and which followed HG Wells's story so accurately, and adapt it into a script for the Immersive Experience. With *Jeff Wayne's Musical Version of The War of The Worlds*, we were also adapting his iconic score, which of course we wanted to stay true to as well. One challenge was about where we placed the audience – do they play the protagonist? Are they following in the footsteps of the protagonist? In the end, you're sort of dancing around him – you follow his story but at the same time go on your own journey.

I absolutely love the book – it's so narratively rich and pertinent in terms of what Wells was trying to say about society. I always tell the cast that the Martians basically puncture this hermetically sealed bubble that was Victorian Britain. And I think what that does from a character perspective is expose the realities for people living then. In the show, you come across a series of characters who at first may seem pompous or arrogant, but by the end of the scene show their true selves. And underneath we're all just as vulnerable. We were writing the show around the time of Brexit and it was interesting to explore this idea of how we view our identity in this country, and asking how vulnerable we are at the end of the day.

I loved the idea of taking the show into very small and intimate moments to contrast with what's going on in the outside world. One of my favourite scenes is when you step into that Victorian dining room and experience a slice of domestic life that feels a long way from the things you've seen so far. It's a great place for us to play with dramatic tension, suspense and fear, because Peggy the housekeeper starts off in control but her confidence gives way to vulnerability as the noise outside gets louder. It's also probably the closest we will ever get to imagining what it might feel like if an invasion actually happened. And, like with all good horror, anything scary starts with something normal.



At one point, we talked about having 30 or 40 drones fly above your head at the beginning of the show to represent the Martian invasion, but it was deemed too complicated, expensive and dangerous to do so we had to drop the idea.

From a dramatic perspective, the end of *The War of The Worlds: The Immersive Experience* is its [illegible]age – that we shouldn't [illegible]t the mistakes of the past. [illegible] believe ourselves to be [illegible]ulnerable then we'll open ourselves up to many problems. But what's great about the show is that it brings in people not necessarily familiar with theatre, and if they enjoy it and want to read and see more theatre, that's the greatest thing!'

MEGAN STEWART

ASSOCIATE DIRECTOR

'I joined the team in 2[illegible] and *The War of The Worlds* opened in 2019. It was a big team made up of specialists in film, theatre, games and attractions – very multi-blended. We were open for about six months then COVID hit and we immediately went dark for a long period. Although it was a terrible time for the industry, it gave us a massive debrief moment and the opportunity to have another look at the musical story and where we could be clearer in our faithfulness to it.

We do a lot of research into the time period, such as the impact of the Industrial Revolution. The way that Jack and Tristan set up the original story, every scene shines a light on a different facet of Victorian Britain. There's a moment where the mask a character has been taught to wear slips and we see the person underneath – what the class structures and social expectations are and the performance that's going on versus what's going on for people behind closed doors. Sometimes, during a rehearsal period, we will prioritise faithfulness to the script, but this can rob people of some of the experimentation and play that make these immersive shows so alive. So, for the next iteration we will workshop improvising skills, throwing things at the actors so they learn how to swerve any blockages and bring the performance back to the text. Actors have to feel free and empowered enough to come off script, but also be so imbued with knowledge about the story that they can find their way back to it.

We've lived in this building for four years and there's a real sense of community in the operational running team. I did some auditions last week and noticed we get a lot of applications from performers who have been with us before. I wanted to know why, since it's a tiring job, they'll know the roles inside out and there may not be a lot more to discover. But I think it's that knowledge that if you're having a bad day, your scene partner will lift you up, and if you're not feeling great in your own skin, the audience will make you feel better.

The whole place feels like a family, and not just for the team but for audiences too. We've even had marriage proposals during performances! One happened in the final room of the show, where the usher is talking about what we've learned and is celebrating having survived. On reflection, there's a very uplifted and joyous mood in that room so it makes sense to propose there. I'm glad it didn't happen during the war-torn bit in the middle!'

> **'ACTORS HAVE TO FEEL FREE AND EMPOWERED ENOUGH TO COME OFF SCRIPT, BUT ALSO BE SO IMBUED WITH KNOWLEDGE ABOUT THE STORY THAT THEY CAN FIND THEIR WAY BACK TO IT'**

CARL GUYENETTE

CREATIVE DIRECTOR/CHIEF TECHNICAL OFFICER

'I used to call *The War of The Worlds* the impossible show because it's like a musical, an immersive theatre piece, it's full of tech and kind of like a theme park – it's all of these things rolled into one. And as an audience member, you're also meant to be running away from the Martians, so that always has to be in there. But the feeling of entering a movie was something I really wanted – to make it feel cinematic. Ultimately, we accidentally made what feels like a West End show in the East End!

I've worked on *The War of The Worlds* from the very beginning, exploring which visual effects would be needed to create a free-roam virtual reality – I was really obsessed with that at the time. I remember Jeff [Wayne] coming one night and chatting in the bar about how that album could be turned into an experience, and it made so much sense because it's already a temporal story so the format of the show works. The show itself is sort of on a clock so it is like an album, with each song a different experience.

I love HG Wells – I think I went on a bit of a journey with him and attended talks by the HG Wells Society to understand where he was coming from a bit more. With the *Oppenheimer* film out last year, it made me think about whether reality actually follows fiction, because Wells wrote about the atom bomb and then later Oppenheimer referenced HG Wells's book! I also spent a lot of time speaking to fans of the album, because it's a bit scary dealing with something that's such a well-loved franchise. I think I was always trying to put a bit of a steam-punk spin on it and one of the things I'm most happy about is that the fans love it.

I think it was 11 months from the conversation with Jeff to the show opening, so quite a short time frame. Something that really helped me create the journey was listening to the album while wearing a SubPac. I remember spending time getting the vibe of a chilled meditative space then putting on a SubPac and feeling the vibrations. I tried to fit as many haptics as possible into the show because feeling the music is really important.

I always say there's the "bite" and the "vibe" in any immersive experience. The bite is something exciting, like maybe a roller coaster ride or a feedback loop that you're interacting with. The vibe is the storytelling – the feeling of the individual and how they're feeling while they're experiencing it. And it's these things we keep coming back to, make little prototypes as a sanity check. It'll be like "is this actually FUN?"'

Interview: Bev Hislop

> 'THE FEELING OF ENTERING A MOVIE WAS SOMETHING I REALLY WANTED – TO MAKE IT FEEL CINEMATIC. ULTIMATELY, WE ACCIDENTALLY MADE WHAT FEELS LIKE A WEST END SHOW IN THE EAST END!'

JEFF WAYNE'S THE WAR OF THE WORLDS: THE IMMERSIVE EXPERIENCE

COMPOSER, CONDUCTOR, PRODUCER
Jeff Wayne

EXECUTIVE PRODUCER
Damian Collier

ORIGINAL STORY
HG Wells

ADAPTED BY
Doreen Wayne

LYRICS
Gary Osborne
Paul Vigrass
Jeff Wayne

DIGITAL CAST

Tom Brittney
GEORGE HERBERT

Anna-Marie Wayne
CARRIE HERBERT

Carrie Hope Fletcher
BETH

David Burnett
PARSON NATHANIEL

LIVE CAST

MEET THE STARS OF THE SHOW! SCAN THE QR CODE FOR OUR LIVE ACTORS AND THEIR BIOGRAPHIES

LA TEAM

Andrew McGuinness
CEO

Tristan Bernays
CO-WRITER

Tom Keely
GENERAL MANAGER

Mark Jackson
OPERATIONS MANAGER

Alastair Pullan
SENIOR TECHNICAL MANAGER

Rosie Robinson
TECHNICAL MANAGER

Catherine Nolan
FOH & BAR MANAGER

Issy Javor
PERFORMANCE MANAGER

Lois Attard
PERFORMANCE ASSISTANT

Louise Harrison
WARDROBE MANAGER

Sophie Lynch
DUTY MANAGER

Jake Boston
DUTY MANAGER

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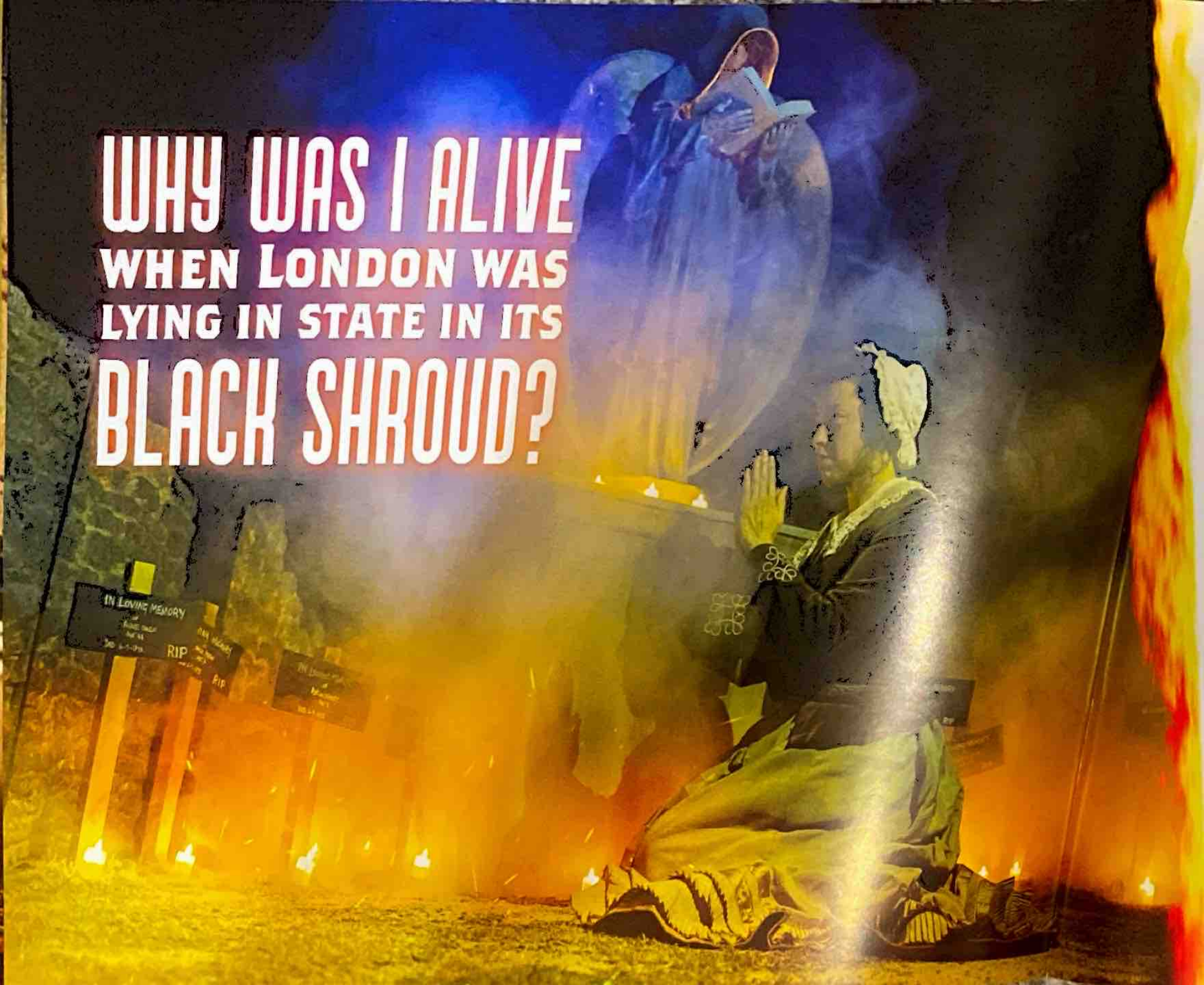

WHY WAS I ALIVE
WHEN LONDON WAS
LYING IN STATE IN ITS
BLACK SHROUD?
IN LOVING MEMORY
RIP

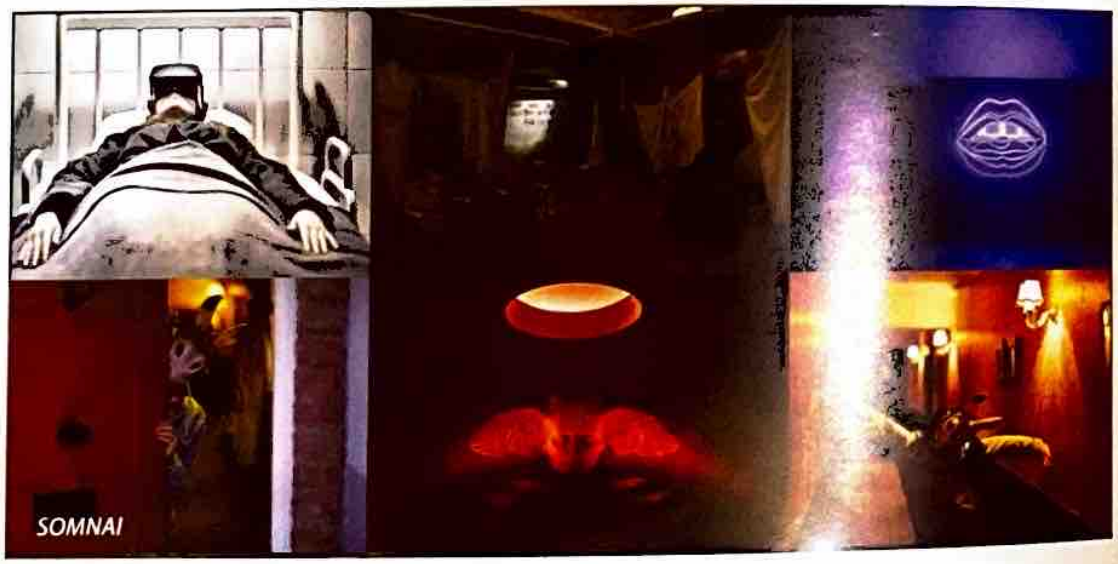
The Layered Reality News

NEW WORLDS

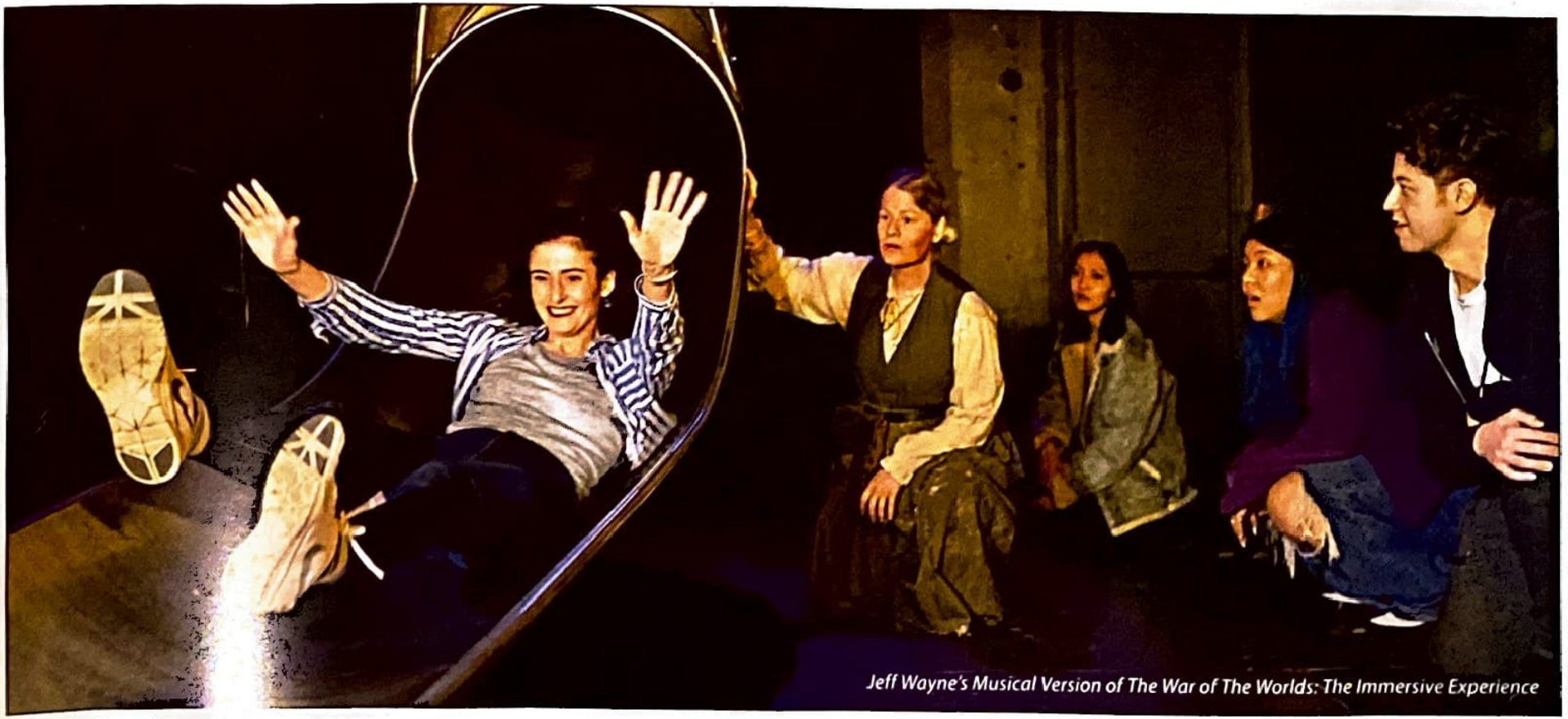
IN JUST A FEW SHORT YEARS, LAYERED REALITY™ HAS CHANGED THE LANDSCAPE OF ENTERTAINMENT IN LONDON

Layered Reality™ is in the business of making memories – bringing audiences into other worlds of shared experience that excite the senses and connect people. They've ushered audiences through lush and sometimes haunting dreamscapes, put them at the heart of the 17th century plot to blow up the Houses of Parliament and made them flee for their lives from an overwhelming Martian invasion. And there's more to come from these pioneers of immersive entertainment who are in the right place at the right time to meet the changing appetites of today's audiences.

'People now, more than ever, want memories more than they want "stuff" and that's a great thing,' says the company's founder and CEO Andrew McGuinness. 'We want to deliver extraordinary memories for people. If we're on that list of fond experiences people reflect on at the end of the year, then we've done a great job.'



McGuinness began this journey in 2017. After a successful career in public relations, he took some time out to study at Harvard Business School in Boston, Massachusetts, and to decide his next step. 'I started looking at what big trends were emerging, what I thought could be interesting [illegible]here there could be gaps,' [illegible]s. 'A massive area seemed [illegible]people looking for new [illegible]fferent experiences.'



Jeff Wayne's Musical Version of The War of The Worlds: The Immersive Experience

He realised that by com[bining] classic forms of entertai[nment], like theatre, with emerg[ing] technologies in projectio[n] mapping, virtual reality, ambisonic sound and mo[re] control, he could bring audiences deeper into a s[tory] than ever before, makin[g them] active participants rathe[r] than passive observers. 'I didn't come from a theat[rical] background or a technolo[gy] background, but that was actually helpful because I wasn't viewing things through either of those lenses, I was viewing it from the audience's,' he says. 'I asked, "what would I love to do and what would give me a memory that I'd want to be able to pass on to others?" That's very much the way we've approached things from the beginning.'

WAKING DREAMS

The company's first foray into this new type of combined experience was *SOMNAI*, which ran in an east London warehouse for three months in 2018. *SOMNAI* was themed on the concept of harnessing the power of one's dreams to make more of life. Participants would visit a 'sleep clinic' hosted by actors playing medical staff. They'd be questioned about their own dreams, and at certain points be asked to put on 'sleep masks' (VR headsets), which would immerse them in a digital dreamworld. Patients could feel the wind on their bodies as they flew towards a calming sunset or reach out and touch glowing mushrooms in a magical forest. Some of the dreams could be nightmarish and unsettling, amping up the thrills as participants' sense of control felt more and more precarious.

SOMNAI proved that there was an appetite for new and unprecedented experiences, and the show garnered widespread praise for its innovation.

WHEN WORLDS COLLIDE

Bolstered by this success, McGuinness and Layered Reality next teamed up with composer Jeff Wayne, creator of the much-beloved *Jeff Wayne's Musical Version of The War of The Worlds*. Since its initial release in 1978, the double album soundtrack has sold more than 16 million copies, won numerous awards, toured extensively, and branched off into other types of media. Layered Reality endeavoured to bring audiences into the Victorian world that's represented in images long associated with Wayne's musical – Martian Fighting Machines, unearthly Heat Rays and London set ablaze.

'It was fantastic because we worked very closely with Jeff Wayne, who's incredibly talented and also a tremendous steward of his own IP [intellectual property],' says Andrew. 'So, for the people who were already familiar with that IP, we wanted to make sure we were honouring it and taking their enjoyment of it to another level. But also, for the people who are less familiar with it, we wanted to take them on a compelling journey and hopefully introduce a new generation to Jeff's wonderful score.'

Now running for more than five years, *Jeff Wayne's Musical Version of The War of The Worlds: The Immersive Experience* won the THEA Award for Innovation, has a 5/5 rating on Tripadvisor and is ranked in the top 10 per cent of global attractions by Traveller's Choice.

THERE'S SOMETHING ABOUT SEEING AN ACTOR UP CLOSE AND PERSONAL WHEN THERE'S ONLY A FEW OF YOU, AND THE EYE CONTACT BEING MADE WITH YOU THAT'S INCREDIBLY POWERFUL'

The Gunpowder Plot

AN EXPLOSIVE THI D ACT

By the time Layered Reality came to make its third London attraction – *The Gunpowder Plot* – they'd already set a high bar for new and exciting experiences. They now teamed up with Historic Royal Palaces to make sure every detail of *The Gunpowder Plot* – from the sets to the clothing and dialogue – was authentic to 1605.

'We couldn't possibly have hoped for more expert partners,' says Andrew. '*The Gunpowder Plot* is an adventure that you go on for two hours, but it's an authentic adventure.' Audiences make a harrowing escape from the Tower of London only to be put at the centre of the famous conspiracy, w they must make life or de decisions that will change th course of history.

In its review of the show, *Time Out* concluded: '*The Gunpowder Plot* has set the new gold standard.'

WHAT THE FUTURE HOLDS

With three London successes, Layered Reality is hardly resting on its virtual laurels. With one eye always on emerging technologies, they're already planning new surprises.

'The really exciting area is what's called mixed reality or sometimes called augmented reality, where you've got a blurring between a real-life self and a real-life situation, and digital elements overlayed on top of those,' says Andrew. 'The technology hasn't quite been there up until this point but it's just about there now and that's brilliant for us because we've obviously got the intricate, beautiful theatrical environments.'

Mixed reality technologies cameras and sensors to

a real environment, such as a room and all the physical objects within, and then – via smart glasses or goggles – overlays digital elements that can interact with participants.

'At the moment, what we do is we replicate in virtual reality the physical environment you have been in so there is a sense of seamlessness, but actually going forward, we won't have to have that transition – there'll be an even greater level of seamlessness between the real world and what is digitised in the created world, and that's going to be very, very powerful,' says Andrew.

'Before COVID-19, technology was almost seen as the antithesis of connection, as something that kept us apart,' says Andrew. 'Used in the right way it can be one of the tools that brings us together.

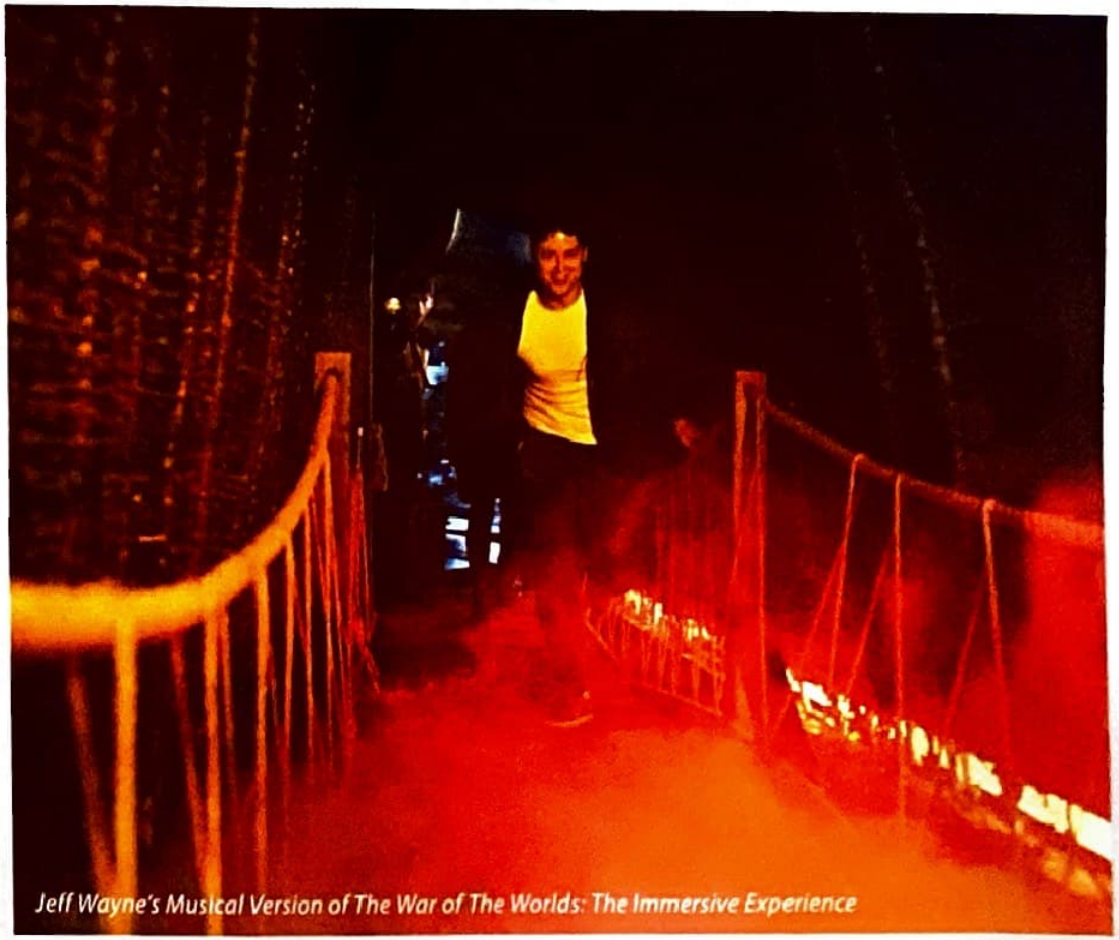
Technology allows you to live some of those sensations and experiences that you couldn't possibly do in real life.

'Additionally, if you love the theatre, you can really love this because not only are you watching it, you're in it. There's something about seeing an actor up close and personal when there's only a few of you, and the eye contact being made with you, that's incredibly powerful. By bringing these layers together, you escape to a different place for a couple of hours where you're immersed in another world.'

Interview: Steve DeVries

PEOPLE NOW, MORE THAN EVER, WANT MEMORIES

MORE THAN "STUFF" AND THAT'S A GREAT THING'



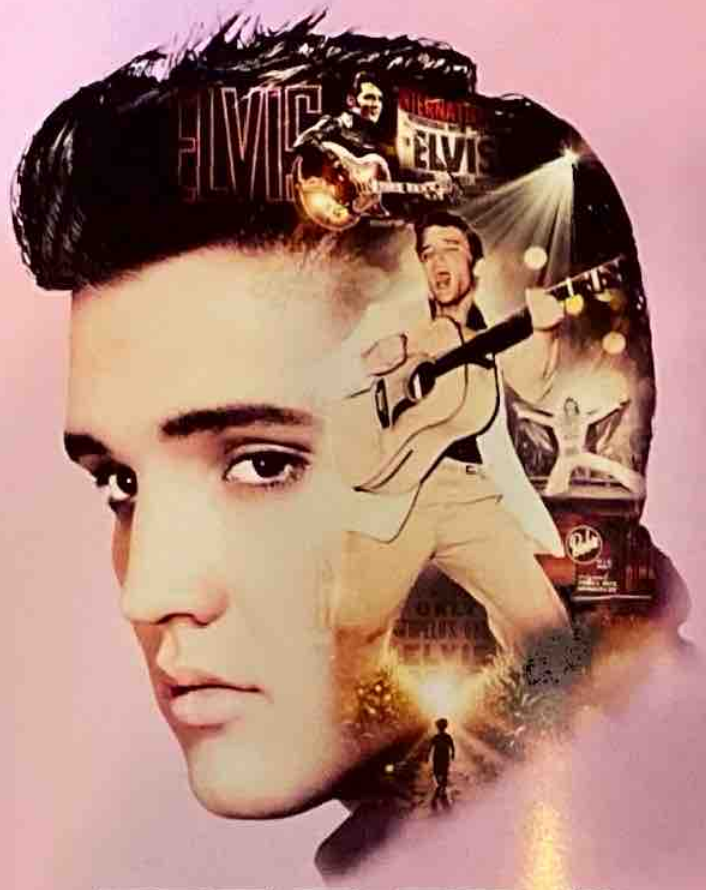
Jeff Wayne's Musical Version of The War of The Worlds: The Immersive Experience

HIS IS YOUR FUTURE NOW
OOK AFTER IT BETTER THAN WE DID

DISCOVER THE REAL
HISTORY OF LONDON

FIND OUT MORE

WALK IN THE SHOES OF AN ICON



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